Mr. ADDISON's DISSERTATION

Upon the most Celebrated

Roman POETS.

ALSO AN

ESSAY

UPON THE

Roman Elegiac POETS.

By Major PACK.

The THIRD EDITION.

To which is Added,

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BRITISH MUSEUM

Nomina AUTHORUM.

I. VIRGILIUS.

II. Lucretius.
III. Ovidius.
IV. Statius.
V. Lucanus.
VI. Claudianus.
VII. Horatius.
VIII. Juvenalis.
IX. Plautus.
X. Terentius.
XI. Seneca.
XII. Martialis.
XIII. Catullus.
XIV. Tibullus.
XV. Propertius.

DISSERTATIO
DE
INSIGNIORIBUS
ROMANORUM
POETIS.

OMNIUM, in re Poeticâ, maxime inclaruerunt Romani, & Romanorum VIRGILIUS: Optimæ quæque Regulæ, huic Arti inſervientes, non tam Criticorum Præceptis, quam MARONIS exemplo, ſunt depromendæ. Ut ideo de reliquis

A

DISSERTATION

Upon the moſt Celebrated

Roman POETS.

OF all the Nations in the World, the *Romans* have moſt excelled in the *Art of Poetry*, and even, among the *Romans*, VIRGIL has been the moſt deſervedly celebrated; from whom the juſteſt Rules of this Art are rather to be taken, than from the dry Precepts of the Criticks. To the End, therefore, that we may the more truly aſcertain the *Beauties*, and *Faults*, which occur among the reſt of the Writers of *Heroic Poetry*, let us

liquis Heroici Carminis Scriptoribus, recte ſtatuamus Virtutes & Vitia, quæ apud ſingulos occurrunt, lectioni conferamus *Virgilianæ*; qui, ſi ullibi defecerit *Bucolicis*, nonnunquam puriorem immiſcuit Styli elegantiam, quam quæ *Paſtoribus* conveniat; & ſæpe grandior ſonat Carminum Majeſtas, quam quæ tenui avenæ conſona videatur. Apud quemlibet *Georgicorum* librum, inimitabili quâdam Sermonis Elegantiâ, Res ruſticæ explicantur; ſed ultimus, de *Apum Naturâ*, valdè, præter cæteros, animum delectat; ubi, dum in tenui Argumento procedit Poema, ſolennem quandam Sententiarum & Verborum Pompam ſtudiosè affectat Poeta. Apum ideo Opera *Cyclopum* aſſimulat Laboribus, nec majori Carminum tumultu ÆNEÆ & TURNI recitat Certamina, quam

compare them with the Style of VIRGIL; who, if he be in any Thing deficient, it is, when he has ſometimes in his *Eclogues* mingled ſuch a Purity of Style, as is not entirely agreeable with the Dialect of Shepherds; and frequently the Dignity of his Verſe ſeems no way conſonant to the Rural Pipe. In every Book of his *Georgicks*, he treats of *Country Affairs* with an inimitable Elegancy of Style; but, above all, we are moſt delighted with his laſt Book, *Of the Nature of* BEES; where, in a Poem on ſo inconſiderable a Subject, our Author purpoſely affects a peculiarly ſolemn and pompous Style. In this Piece he compares the Labours of the BEES to thoſe of the *Cyclops*; and in the ſame lofty Numbers recounts the Skirmiſhes of theſe little *Inſects* among themſelves, as he does the

quam haſce Inſectorum Turmas inter ſeſe depræliantes. Ubique exiguæ Reipublicæ Duces, Populi, Studia, Mores, & tenue illud Imperium, quod intra Alvearii Anguſtias exercetur, venuſtâ, neſcio quâ, Carminis Magnificentiâ exprimuntur: Quin hoc certe in toto Opere præcipue occurrit admirandum, quomodo, dum Plantationis, Paſtionis, & Agriculturæ curas exequitur Poeta, omiſſis uſitatioribus loquendi formulis, materiæ tam incultæ locutionem Poeticam accommodaret; quomodo ignobiliori depreſſus Argumento nunquam ad Stylum Plebeium Orationem demiſerat: Sed tanta undique apparet Locutionum vis, ut multi (quamvis temerè) *Georgicos* etiam *Æneidi* prætuliſſe non dubitarint; ſed in hoc Opere, per Argumentum, non licuit alias Poeſeos Partes

præſtitiſſe

Rencounters of ÆNEAS and TURNUS. All along, the Generals of this ſmall Republick, the Populace, the Factions, the Cuſtoms and Forms of Government exerciſed within the narrow Limits of the *Bee-hive*, are deſcribed with an inexpreſſible Beauty and Magnificence. Throughout the whole Work, what moſtly raiſes our Admiration, is, that in the Perſuit of his Diſcourſe on Planting, Grazing, and Agriculture, (waving the common Forms of Speech) he ſuits his Poetick Diction to ſo unpolite a Theme; how, ſeemingly depreſſed with the Meanneſs of his Subject, he never ſinks into a *Plebeian* Style; but the Force and Energy of his Expreſſion are ſo conſpicuous, that many, too raſhly indeed, have not ſcrupled to prefer the *Georgicks* to the *Æneid*: But in a Work

præſtitiſſe, quam Styli & Deſcriptionum Elegantiam. Quod ad utrumque attinet, illud ſibi proprium ſemper vendicat MARONIS Pagina, ut, quicquid exprimat, mirâ quâdam Dulcedine animum ingrediatur, & quod deſcribat, melius quam ſi Oculis ſubjiciatur, tanquam præſens intueamur.

In Styli puritate proxime accedit LUCRETIUS, cujus Dictio, ſi obſoletæ aliquando Verborum Antiquitati, & Numeris pene ſolutis agnoſcas, illorum Palato, qui *Romanè* ſapiunt, perſuavis videatur. In Deſcriptionibus tamen CLAUDIANO ſecundus debetur Honos, qui amœnas Rerum Imagines ubique venuſtiſſimâ contexuit Oratione, in hoc ſolummodo vitioſus, quod fuſiùs, quam par eſt, ſemper expatietur, eoſ-

demque

a Work of this Nature, no other Parts of Poetry could be displayed, except an Elegance of Style and Description: In both these Ways VIRGIL has this, peculiar to himself, that he captivates the Soul with his wonderful Sweetness, and his Descriptions are as Lively, as if we had the Object placed before our Eyes.

In the Purity of his Style next follows LUCRETIUS, whose Diction, allowing for his Obsoleteness, and Numbers almost Prosaick, may challenge a Share of Praise, in those who have any Taste of the *Roman Eloquence:* For Descriptions however, the second Post of Honour is due to CLAUDIAN, who has throughout, in a most beautiful Style, interwoven his agreeable Images; faulty in this alone, that

he

demque Versus diversis exponat Loquendi Modis. In hac Arte sese maximè profeciſſe satis noverat CLAUDIANUS; de quacunque enim re satagit, assiduè semper quærit quæ describenda sunt, imo plurima sumpsit Argumenta, quæ tota in Descriptionibus occupantur, ut videre est in Præfationibus, in *Idyllijs*, in Libris de raptu PROSERPINÆ, de PHOENICE, HISTRICE, TORPEDINE, & plerisque Epigramatum.

OVIDIUS (ut erat *Aulici* Ingenii Homo) terso quidem & polito Carmine res exhibuit amatorias, in cæteris tamen Operibus istiusmodi occurrit Sermo, quali in Triviis uti solent: Ille enim Ingenio

he expatiates upon his Subjects beyond all Decency, and frequently gives us the ſame Thoughts, diverſified only in Expreſſion. CLAUDIAN well knew what a Maſter he was in this Art, for on whatſoever Topick he is engaged, he diligently ſearches out Matter for Deſcription, nay moſt of the Subjects he has wrote upon, are wholly ſuch, as may be ſeen in his *Prefaces*, his *Eclogues*, his Books of the *Rape of* PROSERPINE, his *Phœnix*, his *Porcupine*, his *Cramp-fiſh*, and moſt of his EPIGRAMS.

OVID (like a true Courtier as he was) deſcribes the Affairs of *Love* in neat and polite Verſe. In the reſt of his Works we meet with the more vulgar Way of Expreſſion; for truſting

genio ſuo confiſus de operoſiori Dictione elaborandâ parum erat ſatis ſollicitus: In Libro tamen Metamorphoſeos varias optime depinxit Animalium Mutationes, dum prior paulatim exuitur Forma & nova ſuperinducitur.

Utrumque hoc, quod jam tractamus, Poetis Officium non rarò optimè præſtitit PAPINIUS; LUCANUS neutrum, cujus Dictio, quanquam multùm ſonat inflata, nullâ tamen Phraſeorum aut Epithetorum Venuſtate animatur, ſed Orationi magis ſolutæ convenit, quam Poeticæ; imo certe tali plerumque utitur Verborum delectû, qualem vel Liber dedignetur Sermo. Et quanquam in Deſcriptionibus ſæpiſſimè verſatur, & in hujuſmodi diverticula nunquam non

excur-

ing to a good Genius, he was little ſolicitous about forming a more elaborate Stile; but yet, in his *Metamorphoſes*, he has Painted, in the greateſt Perfection, the various *Changes* of all Creatures, and the *Tranſformations* proceed in a moſt eaſy and gradual manner.

STATIUS has frequently diſcharged both theſe Requiſites of a Poet, we juſt now obſerved; LUCAN neither, whoſe Diction, altho' very bombaſt, is not enlivened either by beautiful Phraſes or Epithets, but comes nearer Proſe than Poetry; nay, there is in him commonly ſuch a mean Choice of Words, as is ſometimes even beneath Proſe itſelf. And although he abounds in Deſcriptions, and is always making Excurſions of that Kind, yet he ſeldom finiſhes his

excurrit, raro tamen, ut debet, Opus abſolvit. Jam vero, quod ad STATIUM attinet, plurima certe compoſuit ſummis Poetarum invidenda, ſed, inter magnas Virtutes, maxima occurrunt Vitia. In Dictione enim Verba nimis admittit ſeſquipedalia, nullâque de Argumento habitâ ratione, vana numeris miſcet Tonitrua; Nec minus in Deſcriptionibus peccat; nimio enim calori indulgens, dum totis viribus excellere conatur, ultra Finem tendit opus, & in tumorem excreſcit. In utrumque hujuſmodi vitium aliquando incidit CLAUDIANUS. Jam vero, quoniam de VIRGILII *Æneidis* Argumento varii multa ſcripſerunt & præclara, pauca ſolummodo de STATII & LUCANI Carminibus ſunt advertenda; utpote, quæ *Latinorum* omnium ſola Epica haberi debent

Work as he ought, or brings his Thoughts to any Juſtneſs of Concluſion.

But now, as to STATIUS, he has given us Compoſitions worthy of the Envy of the beſt Poets. But with all his Beauties, he has greater Faults; for, in his Expreſſion, he makes too much uſe of Gigantick Words; and, not conſidering his Subject, mingles uſeleſs Thunder in his Numbers; Nor is he leſs faulty in his Deſcriptions; for, encouraging too great a Heat, while he attempts to excel, he ſhoots beyond his Mark, and ſwells unnaturally. Of both which Extreams CLAUDIAN is too often guilty.

And now, ſince there have been many Pieces written, and thoſe of Note,

debent. De LUCANO id ſæpe in Diſputationem venit, an Hiſtoria, quâ conſtat *Pharſalicum* Poema, idoneum ſit Heroici Carminis Argumentum.

Vera ideo Heroicæ Poeſeos Natura inquirenda eſt, quam, apud Librum, de Dignitate & Augmentis Scientiarum, his Verbis, optime exhibuit VERULAMIUS Noſtras.

" De Poeſi Narrativâ, ſive eam " Heroicam appellare placet (modo " hoc intelligas de Materiâ, non de Ver- " ſu) ea a Fundamento prorſus nobili " excitata videtur, quod ad dignitatem " humanæ Naturæ imprimis ſpectat. " Cum enim Mundus ſenſibilis ſit, Ani- " mâ rationali, dignitate, inferior, vide- " tur

on the Subject of VIRGIL's *Æneis*, (and leſs notice is taken of the Poetry of STATIUS and LUCAN) to whoſe Productions only the *Latins* allow the Title of *Epick Poetry*. As to LUCAN, it has been often diſputed, whether *Hiſtory*, of which the *Pharſalia* conſiſts, be a proper Subject for an *Heroick Poem*. For the Deciſion of this Point, we muſt enquire into the true Nature of *Heroick Poetry*, which our Countryman, the Lord BACON, has admirably deſcribed in his Treatiſe of *The Advancement of Learning*. "——[As "for *Narrative Poeſie*, or, if you pleaſe, "*Heroical*, (ſo you underſtand it of "the Matter, not of the Verſe) it "ſeems to be raiſed altogether from a "noble Foundation, which makes "much for the Dignity of Man's Na-

" tur Poeſis hæc humanæ Naturæ lar-
" giri, quæ Hiſtoria denegat; atque
" Animo, umbris rerum, utcunque ſatis-
" facere, cum ſolida haberi non poſſint.
" Si quis enim Rem acutius introſpiciat,
" firmum ex Poeſi ſumitur argumen-
" tum, Magnitudinem Rerum magis
" illuſtrem, Ordinem magis perfectum,
" & Varietatem magis pulchram, Ani-
" mæ humanæ complacere, quam, in
" Naturâ ipſâ, poſt Lapſum, reperire ullo
" modo poſſit. Quapropter, cum Res
" geſtæ, & Eventus, qui veræ Hiſtoriæ
" ſubjiciuntur, non ſint ejus Amplitu-
" dinis, in quâ Anima humana ſibi ſa-
" tisfaciat, præſtò eſt Poeſis, quæ Facta
" magis Heroica confingat: Cum Hi-
" ſtoria vera, ſucceſſus rerum, minime
" pro meritis Virtutum & Scelerum,
" narret; corrigit eam Poeſis, & exi-

tus,

" ture. For, ſeeing this ſenſible World
" is, in Dignity, inferior to the Soul of
" Man, *Poeſie* ſeems to endow human
" Nature with that which *Hiſtory* de-
" nies; and to give Satisfaction to the
" Mind, with, at leaſt, the Shadow of
" Things, where the Subſtance cannot
" be had. For, if the Matter be thorough-
" ly conſidered, a ſtrong Argument
" may be drawn from *Poeſie*, that a
" more ſtately greatneſs of Things, a
" more perfect Order, and a more
" beautiful Variety delights the Soul of
" Man, than any Way can be found in
" Nature ſince the *Fall*. Wherefore,
" ſeeing the Acts and Events, which are
" the Subject of true *Hiſtory*, are not
" of that Amplitude, as to content the
" Mind of Man, *Poeſie* is ready at
" Hand to feign Acts more *Heroical*;

Becauſe

" tus, & fortunas, secundum merita, & ex
" lege Nemeseos, exhibet: Cum Histo-
" ria vera, obvia rerum satietate & simi-
" litudine, animæ humanæ fastidio sit;
" reficit eam Poesis inexpectata & va-
" ria, & vicissitudinum plena canens.
" Adeo ut Poesis ista, non solum ad de-
" lectationem, sed etiam ad Animi
" magnitudinem, & ad Mores conferat.
" Quare & merito etiam Divinitatis cu-
" juspiam particeps videri possit; quia
" animum erigit, & in sublime rapit:
" rerum simulachra ad animi desideria
" accommodando, non animum rebus
" (quod ratio facit & Historia) submit-
" tendo." Ex quo satis patet, veram Historiam cum Epico Poemate male convenire; & proinde, LUCANUM, quoad Argumentum, maxime defeciſſe. Quinque, in illius Poemate, maxime emi-

cant

" Becauſe *True Hiſtory* reports the Suc-
" ceſſes of Buſineſs not proportionable
" to the Merit of Virtues and Vices,
" *Poeſie* corrects it, and preſents Events
" and Fortunes according to Deſert,
" and according to the Law of Provi-
" dence: Becauſe *True Hiſtory*, thro'
" the frequent Satiety and Simili-
" tude of Things, works a Diſtaſte and
" Miſpriſion in the Mind of Man; *Po-*
" *eſie* cheereth and refreſheth the Soul,
" chaunting Things rare, and various,
" and full of Viciſſitudes. So as *Poeſie*
" ſerveth and conferreth to Delectation,
" Magnanimity, and Morality; and
" therefore it may ſeem deſervedly to
" have ſome Participation of Divine-
" neſs, becauſe it accommodates its
" Images and Deſcriptions to the ut-
" moſt Deſire and Wiſh of the Soul,

" not

cant Heroes, CÆSAR, POMPEIUS, BRUTUS, CATO, & CICERO. Omnes ſane tam Vitâ inſignes, quam Morte luctuoſi; quorum Virtutes (quantum licuit per humanam Naturam) Perfectioni iſti Heroicæ, quam reliqui Poetæ Ducibus ſuis falsò tribuerunt, proxime acceſſerant. LUCANUS CÆSARI undique oblatrat, POMPEII Partes ambitiosè fovet, ſed BRUTI & CATONIS Encomia, ob Stoicum (credo) illud Ingenium, quod cum his habuit commune, maximè celebrat: Et plurima certe, quæ LUCANO objicias, Philoſophiæ hujuſcemodi ſunt referenda. Inde immodicus iſte Ingenii tumor, & ambitioſa Sententiarum oſtentatio, quam, cum illâ Hominum turbâ, ſemper habet in Deliciis; inde quæ magna ſunt, quam quæ bona ſunt, maluit

" not ſubjecting the Mind to Things " or Facts, as *Reaſon* and *Hiſtory* do." From whence it is ſufficiently manifeſt, that *Hiſtory* and *Epick Poetry* are by no means proper Companions; and therefore, that LUCAN has very much failed in his principal Subject: The five Heroes, who make the greateſt Figure in his Poem, are CÆSAR, POMPEY, BRUTUS, CATO, and CICERO; each of them indeed as diſtinguiſhable in their Lives, as to be lamented in their Deaths; Men, whoſe Virtues, allowing for the Frailties of Human Nature, came neareſt to that Pitch of Heroick Perfection, which other Poets have falſely attributed to their Heroes, LUCAN every where ſnarls at CÆSAR, and paſſionately eſpouſes POMPEY's Intereſt; but moſt of all, celebrates

luit præferre. Hinc etiam, in eximiâ illâ Poeseos Virtute, Passionibus excitandis, ipse (qui omnes Philosophiæ Affectus tanquam illicitos existimavit) malè successerat, cujus Vitii unicum tantum (ut taceam cætera) Argumentum proferam. Postquam in Pugnâ Pharsalicâ, CÆSAR de POMPEIO Victoriam reportaverit, LUCANUS maximè debuit, si aliquid ab ipsâ Historiâ alienum protulisset, lugubri quodam Carmine immeritam doluisse POMPEII sortem, quippe quem, in toto Opere, summo habuit honore; vel saltem ipsum POMPEIUM (ut ingens patuit Doloris Argumentum) aut de amissâ *Romæ* Libertate, aut de Amicorum Mortibus, aut de propriis querentem Infortuniis, introduxisse oportuit. Poeta tamen ab omni hujusmodi

brates the Characters of BRUTUS and CATO, for that Spirit of *Stoiciſm*, which he had equally imbibed with them: And, indeed, moſt of the Faults objected to LUCAN, are rather to be imputed to this Kind of Philoſophy. From whence ſprung that boundleſs Vein of Wit, and that peculiar Affectation of a lofty Style; which, like that Sect of Men, he always delighted in, and therefore gives the Preference rather to Great, than Good Actions. And upon this Account, in raiſing the Paſſions, (that moſt excellent Part of Poetry) he ſucceeded but ill; becauſe, upon the Principles of his Philoſophy, the Paſſions themſelves were accounted as abſolutely unlawful. To confirm this, (paſſing by many others) I will produce but one Inſtance: After CÆSAR

modi Dolore tam longè abeſt, ut POMPEIUM obnixè hortaretur, poſtquam victus a Bello deceſſerat, ut CÆSARIS Victoris ſui commiſereſcat, quia nempè CÆSAR non ſine Scelere Victoriâ potitus eſt;

had obtained the Victory over POMPEY, in the Battle of *Pharſalia*, LUCAN certainly, (if he had enlarged on any Circumſtance foreign to Hiſtory it ſelf) ſhould, upon ſo remarkable an Occaſion, have lamented the undeſerved Fate of POMPEY, in the moſt mournful Strain; eſpecially ſince he pays ſo high a Deference to him throughout his whole Work; or, at leaſt, (as there was an open Field for Grief) he ſhould have introduced POMPEY, either complaining of *Rome*'s loſt Liberty, the Death of his Friends, or his own Misfortunes. But LUCAN is ſo far from raiſing the Paſſions to this juſt Heighth, that he warmly adviſes POMPEY (when vanquiſhed, he retires from the Field of Action) to commiſerate the Condition of his Conqueror CÆSAR,

Nonne juvat pulſum bellis ceſſiſſe, nec iſtud
Proſpexiſſe (nefas!) ſpumantes cæde catervas?
Reſpice turbatos in curſu ſanguinis amnes,
Et Soceri miſerere tui; Quo pectore Romam
Intrabit factus campis felicior iſtis?

Quis

becauſe he had not won the Day, but by unjuſtifiable Methods.

Don't you rejoice that your ſuperiour Foes
Have ſnatch'd you from a Scene of future Woes?
That bleſt in Exile you eſcape the Sight
Of Armies bleeding in domeſtick Fight?
Behold each River drags her tardy Flood,
Choak'd up with Carnage and diſtain'd with Blood;
Your Victor-Sire *with pitying Eyes ſurvey,*
Nor envy him the Fortune of the Day.
How ſhall he enter Rome *devoid of Shame,*
Who on the publick Ruins builds his Name?

Quis tulerit Poetam tam ridiculè philoſophantem? quaſi vero POMPEIUS Senex, Exul, Miſer, Triumphatus, ob Victorem ſuum quamvis ſceleſtum Commiſerationem quandam conciperet: Illum quidem maximè Stoicè ſapuiſſe oportuerat, qui omnibus hiſce Fortunæ Donis ſpoliatus, tantum in nudâ Virtute poneret Felicitatem. Sed nullus Poetarum, niſi VIRGILIUS, hujuſmodi afficiat Dolore: Alii plerunque, dum mœrorem aliquem Lectoribus inducerent, in illo peccant, quod nimiâ Prolixitate ſeſe in queſtus effundant, nec unquam ſatis Lachrymarum exhauſtum eſſe ſentiant, vel Ingenium, quod maximè poſſint, Verſibus infundendo, faciunt, ut magis Carmina miremur, quam materiam lugeamus. De utroque cavit VIRGILIUS, qui merâ

ſemper

Who can bear to hear the Poet Philoſophizing in this ridiculous Manner? As if POMPEY, a Man in Years, an Exile, Miſerable, and Vanquiſhed, ſhould have any Concern upon him for the Crimes of his Conqueror: He ought to have been very much ſtoicized indeed, who, deſpoiled of all the Goods of Fortune, could place the Sum of his Felicity in meer naked Virtue. But none of the Poets have touched this Paſſion of *Grief* like VIRGIL. The Generality of other Writers, when they attempt to move their Readers, offend in this Point, that they are too prolix in ſpinning out their Complaints, and think their Flood of Tears inexhauſtible; or elſe, while they labour to expreſs the Greatneſs of their Genius, in the Profuſeneſs of their Verſe, rather

ſemper Simplicitate luctuoſa, ut in ſe ſunt, exhibuit ; & levitèr quicquid dolet perſtrinxerat: " Lamentationes " enim, inquit CICERO, debent eſſe " breves & conciſæ, quia Lachryma " ſubito exareſcit, & difficile eſt, Au- " ditorem aut Lectorem, in ſummo illo " animi animi affectu, tenere." Ut vero ad STATIUM redeamus, illi quidem Spiritus non rarò feliciter aſſurgit, cui dum temperare nequit, neſcio quas projicit Ampullas, & vana Carminibus addit Numerorum Terriculamenta. THEBAIDIS quidem Argumentum Ingenii ſui Truculentiæ, ſed non Heroico Poemati ſatìs aptum videatur: ETEOCLES enim, POLYNICES, & TYDEUS, quorum geſta hoc Carmine celebrantur, nihil habent eorum, ſi unicam Fortitudinem demas, quæ con-

ther raiſe our Admiration at the Flowing of their Numbers, than excite our Pity in the Cataſtrophe of their Story. VIRGIL has carefully avoided both theſe Extreams, and dreſſes his Images of Sorrow in their Native Simplicity; and where-ever he touches upon the Pathetick, he does it with a maſterly quickneſs: For, according to CICERO, *Our expreſſions of Grief ought to be ſhort and conciſe, becauſe our Tears quickly dry up, and it is unnatural to detain either an Auditor or Reader in too long a Suſpenſion of Grief.*

But to return to STATIUS, his Spirit is indeed lofty and aſpiring, to which while he gives too great a Looſe, he runs into Bombaſt, and to his Poetry often adds uſeleſs ſounding Words. The Subject of his *Thebais* ſeems

conveniunt Heroibus: Imo, in toto Poemate, nulla niſi Scelerum, qualia ſunt Parricidii, Perfidiæ, Immanitatis, Odiorum, proferuntur Exemplaria; dum in omnibus ferè, quos ſuo Carmine induxit VIRGILIUS, præclara quædam illuceſcunt, & in ipſo ÆNEA ſummam Pietatem erga Deos, Natum, Conjugem, Amicos, & Parentem, Oculis ſemper habemus ſubjectam. Epitheta plerunque STATIANA multùm ſonant metaphoricè, dum inanimatis illa tribuuntur, quæ Animalibus conveniunt. In Verbis tamen, nec rarò ſinè maximâ Elegantiâ, Metaphoras conſectatur CLAUDIANUS; VIRGILIUS in utriſque parciſſimus; STATIUS plurimas rerum ſimilitudines compoſuit, multum ſæpè de VIRGILII Ingenio referentes, in quâ arte

melius

ſeems indeed ſuited to the Barbarity of his Genius, but is beneath the Dignity of an Heroick Poem. For neither ETEOCLES, POLYNICES, nor TYDEUS, whoſe Actions are recorded in this Poem, have any thing in them, except their Fortitude, agreeable to Heroes: Nay, throughout the whole Piece, there are no Examples produc'd, unleſs of Perſons infamous for the moſt flagitious Enormities, ſuch as Parricide, Treachery, Cruelty, and Revenge; while, on the contrary, every Thing Praiſe-worthy ſhines bright in VIRGIL's Heroes; and in the Perſon of ÆNEAS we have plac'd before our Eyes an Inſtance of conſummate Piety towards the GOD's, his Son, his Wife, his Friends, and his Father. The Epithets of STATIUS are generally

forc'd

meliùs ſucceſſerat LUCANUS, ſi aliquid unquam mediocre admiſerat; ſed dum VIRGILIUS ad Apes, ad Formicas, & iſtiuſmodi Naturæ ludicra deſcendit, nihil unquam niſi Quercum fulminatam, Terræ Exitium, aut Mundi Conflagrationem ebuccinat LUCANUS. Et hiſce tandem, quorum alii non operæ Pretium duxerunt meminiſſe, de Heroicis Scriptoribus brevitèr perſtrictis. De Satyricis reſtat dicendum; quorum omnium JUVENALIS & HORATIUS Palmam dubiam quidem fecerunt: Inter Literatos enim multum diſcrepat, utrum mordax illa Ingenii acerbitas, quâ ſuam armavit paginam JUVENALIS, an potius HORATII feſtivæ Irriſiones, magis Satyræ conveniant: Ut vero de utroque rectiùs, ſtatuatur, pauca prius ſunt advertenda.

Ob

forced and very metaphorical, while ſuch Properties are aſcribed to Inanimates, as really only belong to Animals. In the Choice of his Words, and frequently in his Metaphors, he is followed by CLAUDIAN with the utmoſt Elegance. VIRGIL is ſparing in both theſe Particulars; STATIUS abounds much with Similitudes, in which he ſeems to imitate VIRGIL; but in this Inſtance LUCAN had had better Succeſs, if he had hit upon the proper Medium: But while VIRGIL ſtoops down to the humble Subjects of *Bees*, *Ants*, and other ſuch like delightful Themes of Nature; on the other Hand, LUCAN bellows out nothing but Stories of *Oaks* ſplit by Lightening, *Earthquakes*, and the World's *Conflagration*. Let this, in ſhort, ſuffice,

Ob infamem vitæ suæ lasciviam, etiam nunc temporis, malè audit HORATIUS; Virtutem tamen semper rigidè coluit JUVENALIS: Ille in absolutissimâ AUGUSTI Aulâ versatus est, hic in pessima DOMITIANI Tempora incidisset: Proinde, ut ad sua & Sæculi utriusque Ingenia Opera accommodarent Poetæ, HORATIUS totus in ludicro exercetur Argumento, nec Morum Licentiam, sed indecoras quasdam Aulicorum Ineptias plerunque insectatur; non ideò abfuisset quin irrideretur, si, aliquâ Styli severitate, ad leviuscula hujusmodi castiganda, se accinxisset: Gravissima tamen in Temporibus suis reprehendit JUVENALIS, & de Vitiis ubique queritur, quæ vel pudeat recitare, & isti sanè Materiæ, summa

obſervable, concerning the Writers of Heroic Poetry, in itſelf New, and never before taken Notice of.

Something now remains to be ſaid of the *Satyriſts*, among whom whether JUVENAL or HORACE have moſt Right to the *Bays*, it is difficult to determine; for it has been long a Diſpute among the Learned, whether that Keenneſs and Bitterneſs of Expreſſion with which JUVENAL has armed his *Satires*, or HORACE's more jocoſe *Lampoons* are moſt agreeable to the End of SATIRE. Now that we may give a clearer Deciſion on this Head, a few Things muſt be premiſed. HORACE bears, to this Day, an ill Character for the Looſeneſs of his Conduct in Life. JUVENAL was a rigid

Mentis Indignatio, Orationis Ardor, & Ingenii Acrimonia, rectiſſime aptari videantur. Quamvis ubi ad Jocularia Animum demittit, non rarò Satyris Feſtivitatem fundit HORATIANAM. Uterque ideo (modo diverſum conſulas Argumentum) ſuo quidem Genere perfectiſſimus emicuit; in illo Ridiculum Acri melius, in hoc Acre Ridiculo.

Jam

Practiſer of Virtue. The one was converſant in the moſt perfectly polite Court of AUGUSTUS; the other lived in the Dregs of DOMITIAN's Time; and therefore both theſe Poets accommodated their Writings to the Manners of the different Ages they lived in: For HORACE is intirely upon the ludicrous, and perſues not ſo much the Licentiouſneſs of the Times, as the ridiculous Fopperies of ſome particular Courtiers; for had he attempted to correct theſe Trifles with Severity, he had not miſſed of being laughed at: But JUVENAL laſhes the groſſeſt Crimes prevalent in his Time, and complains of Enormities which one would be aſhamed to mention; and nothing leſs than the higheſt Reſentment of Soul, Ardency of Expreſſion, and Sharpneſs

Reliqua certe HORATII Opera, Admiratione potius ſunt digna quam Encomiis, nec majora ſolum Vituperatione, ſed etiam Laude.

Jam vero, quod ad Dramaticos attinet, PLAUTI & TERENTII Argumenta, Sales, Elegantiæ ubique adeò vulgantur, ut nihil de novo poſſit adjici.

De

of Speech, could be an equal Match to Crimes ſo notorious; though whenever he deſcends to be *jocoſe*, we frequently meet with the Pleaſantry of HORACE. Both of them, allowing for the different Manner of their Writing, are perfect Maſters in their ſeveral Ways; in the one, the *Ridicule* appears better than the *Severe*, in the other, the *Severe* better than the *Ridicule*.

The reſt of HORACE's Pieces are ſo admirable, that they exceed our higheſt Encomiums, and are not only beyond our Diſlike, but above our Praiſe.

As to what concerns the Dramatic *Poets*, PLAUTUS and TERENCE bear away the Bell, whoſe Plots, Turns, and Elegancy of Style, are ſo well known, that nothing New can be ſaid upon them.

As

De Seneca vero tam diverſe ſentiunt, ut alii inter ſummos Tragicorum, alii infra Infimum annumerent: Illi quidem Ingenium valde magnum, Oratio elegans & conciſa, abundat Sententiis plerunque acutis, Stoicam ſemper Philoſophiam, quam amplexus eſt, redolentibus. Unde omnibus fere, qui Artem Dramaticam parum ſapiunt, ſemper eſt in Deliciis; ſi tamen ad hanc reſpicias, Tragœdiæ ubique plurimum laborant, & iſtud vitii (ut reliqua prætermittam) Senecæ peculiare videatur, ut quoſcunque inducat Interlocutores, nullâ, ad Perſonas quas ſuſtinet, habitâ ratione, eundem ſemper unicuique tribuat loquendi modum: Omnes ſeveriora ſpirant Philoſophiæ Dogmata, & quæ Stoæ magis conveniant, quam

Thea-

AS TO SENECA, Mankind have had different Opinions of him; ſome have ranked him with the beſt *Tragœdians*, others have ſunk him below the worſt. He certainly had a great Genius, an elegant and conciſe Way of Expreſſion; he abounds with ſmart Turns, which always ſavour much of that Stoiciſm of which he was a Follower, upon which Account he has always been eſteemed by thoſe who have had little or no Taſte of *Dramatic Poetry*; but then if we conſider him as ſuch, his Tragedies are throughout too elaborate; and this, to paſs by his other Faults, ſeems peculiarly SENECA's, that he makes all his Actors (without any Regard to the Characters they bear) talk in the ſame Strain; all of them

Theatro. Eâdem ſemper Styli Magnificentiâ ſuperbiunt Rex, & Nuncius: Imo ipſam Nutricem (plurima enim tam acutè profert) Stoicorum Præceptis non mediocritèr imbutam ſentias.

Inter Epigrammatiſtas potiſſimùm emicuerunt MARTIALIS & CLAUDIANUS; Ille ſemper, in extremo Poemate, Ingenii ſubjecit acumen, & ſæpe ſimilia inſequitur Verborum Tintinnabula; Hic, per totum Epigramma, ſuum diſpergit Salem; & venuſtiſſimâ ubique utitur Latinitatis Elegantiâ.

them inculcate rigid philoſophical *Dogmata*, and ſuch Morality as is rather fit for the Schools of the Stoicks, than the *Roman* Theatre: For with him the King and the Slave ſtrut in the ſame Buskin; nay, you may perceive the Nurſe herſelf deeply tinged with the Principles of Stoiciſm.

Among the *Epigrammatiſts*, MARTIAL and CLAUDIAN have bore the greateſt Reputation; the firſt, for the ſevere Point in the Cloſe of his *Epigrams*, and the peculiar Jingle of his Words. The other, for diſperſing the Poignancy of his Wit throughout his *Epigrams*, and that in the moſt beautiful *Latin* Phraſe.

The

Cæterum tamen Poetarum Vulgus, de iſtiuſmodi mediocribus ſunt, quos nec Dii nec Homines conceſſerunt; & quamvis una aut altera apud affectatas CATULLI Cantatiunculas, TIBULLI aut PROPERTII inhoneſtam paginam, & Carmina incurioſa, illuceſcat Virtus, non tamen eſt Operæ Pretium Gemmas inter Stercora eruere.

The reſt of the *lower Claſs* of the *Latin* Poets creep ſo low in their Numbers, that they are beneath the Notice either of GODS or Men: And tho' we may now and then diſcover in the affected Songs and Sonnets of CATULLUS, and the obſcene POETRY of TIBULLUS and PROPERTIUS, ſome not diſagreeable Pieces, yet it is not worth our while to rake the *Dunghills* for the ſake of the JEWELS.

TENTAMEN

De POETIS

Romanis ELEGIACIS.

Æpe Mecum ipſe mirari ſoleo, Ex tot tantiſque viris in Antiquâ claſſicorum Poetarum paginâ Transferendâ, vel operosè, vel commodè Jucundèque Verſatis, tam paucos Extitiſſe, Qui *Elegiarum Scriptores*, vel dignos operâ ſua Judicaverint,

AN

ESSAY

UPON THE

Roman ELEGIAC POETS.

Have often *wondered*, that, among ſo Many, who have Buſied or Diverted Themſelves in *Tranſlating* the Ancient *Claſſick* POETS, ſo Few have thought the *Writers* of ELEGY Worthy their Pains, or Amuſement. I cannot but Believe that,

dicaverint, vel quidem ſuo otio dignos. Haud Ego quidem poſſum credere, quin Hi in propriâ ſcribendi Normâ perinde feliciter Succeſſerint, atque alii; ac proinde cum non minori Emolumento, quam cum voluptate Legantur. Ad me quod Attinet, Affirmare poſſum, Eam fuiſſe ſemper animi temperationem mei, ut Eandem vel caſui protervè fortuito vel Difficultati rerum procaciter obliquæ Stomachantem, Longe facilius Lenire me, atque mulcere potuiſſe Senſerim, Dulcem optando Comitem *Tibullum*, quam vel Philoſophorum Lectiones vel præcepta Theologorum Conſulendo. Quicquid enim eſt ſolenne valde, id omne, aliquam, neſcio quam, prohibitoriam Coactionis faciem, præ ſe ferre atque oſtentare videtur. Adeoque eſt pæne ſemper inauſpicata aut *Diſcentis* cujuſli-

Theſe have ſucceeded as happily in their Way, as the *Others*, and that They may be Read with no leſs *Advantage* than *Pleaſure*. For my own Part, I can affirm, that when at any time my Mind hath been ruffled by ſome *peeviſh Accident* or *Diſappointment*, I have always found my temper ſooner Compoſed by taking a Turn with *TIBULLUS* in my Hand, than by having recourſe to the *Leſſons* of PHILOSOPHY, or the *Precepts* of DIVINES. Whatever is very *ſolemn*, carrieth with it, I don't know how, ſomewhat of *Conſtraint*: And it frequently happens by an unlucky Diſpoſition either in the *Pupil*, or the *Preacher*, that *Thoſe ſeverer* Kinds of *Diſcipline* (I ſpeak not This with the leaſt Irreverence) ſerve rather to *Puniſh*, than *Reform* Us. It

cujuſlibet aut *Docentis* Indoles, Ut, Ex quovis ſeverioris diſciplinæ Genere, noſtræ potius pœna voluntatis, quam mentis Emendatio Naſcatur. Verbis Enim ita ſtrenue contendere, ut, *munus* eſſe rectæ rationis, hoc vel illud agere, mens hominum convicta fateatur, non eſt res duri forſitan plena Negotii: At vero, ad illud idem munus obeundum, aliquem fortiter & Suaviter Impellere, Hic eſt plane operoſus flexanimæ Orationis Labor, Hoc ſummum Artis Miſterium. Digna quidem Hæc *Horatii* Sententia, quæ altâ mente repoſta maneat.

Virtus eſt Vitium fugere, & ſapientia
Stultitiâ Caruiſſe. [*prima*

Annon Eodem prorſus Jure dicere poſſimus, E voluntariâ quadam Erum-

narum

is perhaps no Difficult Matter to *Convince* One of the *Reaſonableneſs* of This or That Action, but the Secret lies in *Engaging* One in the *Practice*. It is a *Memorable Sentence* of a *Celebrated* MORALIST *This*,

Virtus eſt vitium fugere, & Sapientia
Stultitiâ caruiſſe.—Horat. [*prima*

" It is the *Beginning* of VIRTUE to " *Depart* from VICE; and the *Firſt* " *Step* towards WISDOM is to *Forſake* " our FOLLY." May it not as juſtly be ſaid, The *Firſt Step* towards HAPPINESS is to *Forget* our MISERY? The beſt Method to bring *That* about is not, I preſume, by *Alarming* the THINKING FACULTY, but by *Soothing* and *Lulling* to *Reſt* our *too Active* and *Unquiet* REFLECTIONS. Whilſt

narum noſtrarum Oblivione primum Surgere ad felicitatem gradum. Quem quidem Si aſſequi Optume Volumus, non debere nos cogitabundam nimis, ſollicitamque illam, quæ nobis eſt Inſita, particulam Exuſcitare; tumultuantes autem rerum ideas Mulcere, & motos animi fluctus Componere, multomagis opportere Confido.

Donec Noſtra hujuſmodi Corpuſcula, Miſera illa quidem & vacillantia navigiola, incertum hujus vitæ curſum tenent,& in prope medium uſque oceanum immani & feroci ventorum vi pelluntur, Longe ab aſpectu Littoris hoſpitibus Manſueti; Certo Certius eſt, Navigantes in illis animas Noſtras, Gaudia permagna Intùs Oborientia Sentire, Quando ab Ingruenti extrinſecùs procellâ ipſæ

WHILST *Our poor tottering* BARK continues in This Uncertain *Voyage* of Life, and is ſo often kept out at *Sea* in *rough* and *ſtormy Weather*, far from the ſight of any *Hoſpitable Shoar*, the SOUL, its PASSENGER, cannot ſure but feel a *mighty Satisfaction* ariſing within, when ſhe finds Herſelf afterwads *Stealing*, as it were, away under *ſmoother Courſes*, and born *gently* down the *Tide* of TENDERNESS in *ſoft* and *eaſie Gales* of PASSION.

THERE is a *Charm* in VERSE that never fails *agreeably* to Affect a *Heart* that is *rightly plac'd*: And there is, in my Opinion, ſomething *peculiarly moving* in the VERSES of That *Good-natured Claſs* of POETS *CATULLUS*, *TIBULLUS*, *PROPERTIUS*, and *OVID*.

There

ipſæ ſeſe quaſi furtim Retrahentes, & Lævatius affectantes iter, Leniter natant voluptatis aquas, placidâque fruuntur paſſionis aurâ Secundo (ut ita dicam) teneritatis flumini Conjunctâ.

Occulta quædam Ineſt Carminibus Incantatio, quæ nunquam non ſolet benè formatum pectus gratâ dulcedine afficere; atque Ego quidem Opinor, in Probæ illius, atque Ingenuæ Claſſis Poetarum, Catulli nempe, Tibulli, Propertii, & Ovidii verſibus, aliquid, neſcio quid, ſingulare atque valde patheticum Exiſtere. Certum Eſt, inter illa Elegiaci ordinis carmina, Catulli perpauca eſſe aptè Judicatòque numeranda. At, quandocunque teneriora humanitatis argumenta tractat, Minervæ ſuavem afflant odorem ſententiæ omnes, proprietatem

There are but *Few Pieces* of CATULLUS, it is true, that can ſtrictly be ranked among *Thoſe* of the ELEGIAC ORDER: But whenever HE doth Touch upon the *ſofter Subjects* of HUMANITY, his *Sentiments* have the utmoſt *Propriety* and *Delicacy*; and therefore I could not but mention HIM among *His Companions*. They were, *All Four*, Men of *Family* and *Condition* in their Country. Their *Inclinations* led Them naturally to PLEASURE, and Their *Good Senſe* to a Diſcovery of the *Knavery* of BUSINESS, and the *Vanity* of AMBITION. The *Three Former* may be ſaid to have Been as *extraordinary* a *TRIUMVIRATE*, as, perhaps, any Age hath Produced, I mean in an *Idle Way* of Life: *Polite* in their MANNERS; *Eaſie* in Their FORTUNES; *Succeſsful*

prietatem vel accuratiſſimam ſapiunt, Summamque redolent Elegantiæ amænitatem. Ac proinde nihil aliud agere potui, quam ut Inſigne ipſius nomen in ſociorum eâdem ſtudiorum ratione valentium numerum referrem. Eminebant Hi Quatuor, in Patriâ ſuâ, clari Natalibus, &, ut tum erant tempora, re pluſquam mediocri Fruebantur. Ad voluptatem traxit ſua quemque Indoles; ſinguli vero, rectâ uſi ratione, eò ſapientiæ proceſſerunt, ut, & publici pravitatem negotii, & caducam prorſus Elati faſtus incertique honoris Exploraverint inanitatem. Tres Priores Jure merito dicantur Triumviratum perinde Illuſtrem conſtituiſſe, atque ulla unquam protulit Ætas; Siquidem vivendi modum ſplendidè otioſum ſpectemus. Perpolitis ornati moribus, Rerum copia affluen-

ceſsful in Their AMOURS; *Happy* in *each Other's* ACQUAINTANCE; *Beloved*, in general, while they LIVED; and Univerſally *Lamented*, when They DIED. As for *OVID*, He was certainly Maſter of all the *fine Qualities* and *Accompliſhments* that could be deſired in a GENTLEMAN. But having Offended *AUGUSTUS*, either by Happening to be an *Unexpected Witneſs* of that EMPEROR's *Love-Intrigues*, or elſe by too *laſciviouſly* Deſcribing *His Own* (which was the *Crime* Pretended) He was *Baniſhed* from *ITALY* in his *Fiftieth* Year; and Languiſhed out the Remainder of His Days at *TOMOS* (the Modern *TEMESWAER* as ſome think) There are I believe but two Inſtances in Story of a *Puniſhment* like *This* for What, at the worſt, could

affluentes, bene succedentes in amoribus, summâ cum familiaritate sibi Invicem beatè conjuncti, Quamdiu vixerunt, tamdiu usque viguere humani Generis deliciæ; & tandem cum a vivorum regionibus discesserunt, eas utique homines discessum Lugentes Reliquere. Quantum ad Ovidium attinet, erat ille quidem omnibus illis Apprimè ornatus & morum & ingenii dotibus, quæ ad absolutè fingendum hominem planè generosum conducere posse videantur. Quippe Iratus illi Augustus, vel quod Insperatò istius imperatoris occultæ Lascivíæ testis aderat fortuitus, vel quod proprios amores (utilli speciosè vertebatur Crimini) impudicè nimis describebat, Eundem Annum habentem Quinquagesimum Ex Italia in Exilium mittebat. Exul reliquum miseriæ

ed I vitæ

be called *only* an *Indiſcretion*: One in the Perſon of *OVID*, The Other in That of *RABUTIN*. Their *Maſters* were equally *Abſolute*, equally *Wiſe*, and equally *Jealous*.

vitæ tempus Languidè valdè consumens inter sauromatas in Civitate (cui nomen recens *Temeswaer*, uti putant Nonnulli) Extremum obiit Diem. Hujusmodi Suppliciorum Exempla non nisi Bina in omnibus Historiarum Monumentis Esse credo reperienda, ubi, quod est punitum (si malum quam durissimè appellemus) illud inconsideratè solummodo atque temerè factum vocare possumus; Alterum Ovidii Personæ sorte Contigit, Rabutini alterum. Horum quidem Principes, pari certè, illoque supremo dominandi Jure Gaudebant, Sapientiâ fruebantur Pari, paribus Suspicionibus angebantur.

Hæc Geniorum, quibus Hi Erant præditi, perexigua sanè delineatio, Nos abundè doceat rectè Judicare, quantum

Scientiæ

FROM this Little Draught of *Their Characters*, One may judge how *Edifying* any of *Their Compositions* must needs be to an *Elegant Understanding*.

Scientiæ lumen, quamque dulce & Elegans Emolumentum, Compositissima quæque Horum Poetarum themata, mentibus afferant benè atque nitidè preparatis. Ac Revera, Quam in amicitia fidem inviolatam, Quos teneros in amore Impulsus, Quam in propinquos Benevolentiam assiduam, Quæ tandem omnium virtutum Moralium Monumenta intuemur? Quæ videmus Exemplaria? Quæ, quæso Utique, non videmus? Ut mille Ingenii ornamenta Omittam, ut præteream miram illam Dulcedinem & felices musicæ numeros poeticæ tenerè Cadentes, Ut taceam denique Genuinas illas & quasi Iammodo Spirantes vitæ Imagines, quæ quidem Efficiunt, ut vix, primâ facie, opinemur, Scenam Earundem in sæculo perinde remoto fuisse repræsentatam, atque

ing. And, indeed, What *Sincerity* in FRIENDSHIP, What *Fondneſs* in LOVE, What *Kindneſs* to RELATIONS, What *Inſtances* of *all the Social* VIRTUES do We not meet with in Their Writings? Not to mention a thouſand Ornaments of *Wit*, a wonderful *Sweetneſs*, and eaſy *Cadence* in their *Numbers*, and ſo True a *Picture* of Life, that one can ſcarce Fancy the *Scene* to lye at the *Diſtance* it is placed.

There

que nobiſcum magis ipſi cogitantes revera ſentimus.

Una Porro objectio non eſt ſilentio prætereunda: Quippe Crimini in univerſo pænè orbe Chriſtiano Ducitur Hiſce Poetis, nimiam in inhoneſtis rerum ideis Excogitandis Licentiam, nimiamque in eiſdem exprimendis obſcenitatem Affectaſſe.

Sed tamen eſt certum quid reſpondeam. Siquando, parva Blanditiarum ſuarum quaſi ſtratagemata Explicantes, tali verborum uſi ſint delectu, qualem Religioſa dedignaretur morum ſimplicitas, ortam indé tamen vitioſam oblectationem omnem, non ſingulari cuidam turpitudini ab his unicè affectatæ, ſed Communi potiſſimum

THERE is One *Objection*, which I muſt not paſs over, and that is generally charged upon *Theſe* POETS: I mean, Their too great *Licenſe*, and *Obſcenity* in Their *Ideas* and *Language*,

To This I would Reply, That if upon ſome Occaſions, They ſeem not to have been very *Scrupulous* about the *Terms* They made uſe of in Communicating their *Amorous Adventers*, it ought not to be imputed to a *Scandalous Singularity* in THEM, but to the *Common*

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mum atque Effrenatæ illius, in quâ viguere, ætatis Licentiæ attribuere nos debere contendo. Siquidem ejuſdem reum criminis Agimus Horatium; Habere certe debemus confitentem reum. Porro autem ipſe Virgilius, cùjus ad Cœlos uſque tollitur Modeſtia, Multa in Bucolicis ſcripſit, quæ, apud nos, Laſciva atque ab honeſtate remota ponuntur. Ne plura, totum argumentum Hæc Unica Conſideratio Determinat. Qui animum bonis & Intaminatis vitæ Inſtitutis retinet Imbutum, ille cum hiſce Authoribus verſari facillimè poteſt, Omnis Expers periculi contagionis. Atque Quantum ad eos ſpectat, Quorum Improbitas ſuperat Ingenium (Execrabilius autem accidere fatuo nihil poteſt) illi Proprii & inſenſati quidem vitii tempeſtate abrepti, aras focoſque

Indulgence of the AGE in which They Flouriſhed. *HORACE* muſt Plead *Guilty* to the *ſame Indictment.* Nay, *VIRGIL* Himſelf, as Applauded as HE is for *Modeſty*, hath left many *Expreſſions* in his ECLOGUES that might be Argued of *Wantonneſs.* After All, the whole Matter will turn upon this Single Point. A Perſon whoſe *Principles* are *Uncorrupted* may freely Converſe with *Theſe* AUTHORS without Danger of *Infection:* And for Such who have more *Wickedneſs* than *Wit* (the greateſt *Curſe* that can befal a FOOL) their *ſenſleſs Vice* will tempt Them to Pervert even the moſt *Sacred Things* to the *vileſt Purpoſes.* However, though *All* their POEMS may be *Read* in the *Originals* with *Safety*, I do not pretend to ſay They can *All* be

focoſque & res omnes quam maxumè ſacras, Nequiſſimi cujuſque facinoris perpetrandi gratâ, proſternent. At, Quandoquidem Omnia horum poetarum Carmina, uti erant primitùs & Latinè ſcripta, tute & ſine labe Legi queant; ſingula tamen, ſalvâ morum pietate, anglicè reddi poſſe, Minimè Contendo. Sed, quum multa poſſint; Dolendum videtur, Linguam Anglicanam non perfrui pluribus, quippe quæ Ditiorem redderentSermonem noſtrum, atque pleniorem Dulcium varietate Imaginum, quæ æquè ſunt innocuæ, atque ſunt ſuaves.

Qui vero hujuſce operis provinciam in ſe Suſceperint, illi profecto deſudabunt, Cum novos paſsim invenient Labores Ex crebris clauſulis ad rituallem

be *Tranſlated* with *Decency*. But ſince Many of Them may, it is Pity, I think, We have not More of Them in ENGLISH, to Enrich our Language with a Variety of *Pleaſing Images* that are as *Innocent*, as they are *Delightful*.

THERE is *One Difficulty* that will ſtill lye upon the Hands of Any who ſhall Undertake this Work, and *This* ariſeth from their frequent *Alluſions* to the *Ceremonies* and *Notions* of Their RELIGION. *Inſtances* of This abound even in *Thoſe Copies* of their Verſes that are writ the moſt in the *Spirit* of LEWDNESS: (As SUPERSTITION hath ever been an *Eſpecial Bawd* to LUST) But for All ſuch as are Proper to be *Tranſlated*, they may be Rendered by

lem Religionis cultum & ſuperſtitioſa quælibet Dogmata altè reſpicientibus Oriundos. Hiſce Exemplis abundant Ea Carmina, in quibus Reperitur maxima vis Libidinis: Nempe Laſciviæ Lenocinari Superſtitio Jugitèr ſolet. Quantum autem ad illa attinet, quæ non indecora Tralatione digna ſunt, Eaquidem Omnia, paucis illuſtrata Commentariis, non ſolum Erunt Intellectu facilia, verum Etiam Lectoribus merè Anglicanis magnam afferent Voluptatem.

a few *Explanatory Notes* not only *Intelligible*, but very *Entertaining*, to a *mere* ENGLISH *Reader.*

FINIS.